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REGISTERED PROFESSIONAL ENGINEER
DISTRICT OF COLUMBIA

August 16, 1994

Mr. Robert B. Cooper
PO Box 330
Mangonui, Far North
New Zealand

Dear Mr. Cooper:


Your request to Harry D. Young for historical information concerning RCA that was forwarded to me in July. I apologize for my delay in answering it.

I was employed by RCA from 1953 until I retired in 1983. The first 23 of those years was spent in the broadcast equipment division in Camden; I was president of RCA American Communications, a satellite communications company, in Princeton during the last 7.

Many of the answers to your questions predate my years with RCA, and I don't have much information on this earlier period. Also there seems to be a page missing from your "reference data" sheets that Harry Young sent me. Specifically my sheets show items 1) (TRANSATLANTIC RECEPTION), 2), part of 3), 5) and 6. The remainder of 3) and 4) are missing.

My answers, such as I have them, are as follows:

3)a DuMont did very little work in color in the period, 1945-1950. Most of its effort was devoted to violent opposition to the sequential color system that CBS was proposing. As you doubtless know, the CBS system was approved by the FCC in 1950. It failed in the marketplace and was replaced by the RCA/NTSC system in 1953. (A rather complete description of the contests between these systems is contained in my book, "BEHIND THE TUBE, A History of Broadcasting Technology and Business," Focal Press, Boston/London, 1990.).



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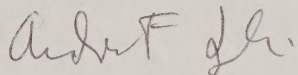
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3)c RCA's experimental work in color television was carried on in nearly all of its facilities including Princeton (research, kinescopes, and system development), Camden (studio and transmitting equipment), Lancaster (storage tubes), Indianapolis (receivers), Harrison, NJ (kinescopes), and NBC New York (field testing). It was a remarkable example of interdivisional cooperation, made possible by strong direction from the top, i.e., General Sarnoff.

6) The only individual in this list with whom I was well acquainted was Merrill Trainer. He was my first boss in RCA. At that time (1953) he had moved from engineering to marketing and was manager of broadcast equipment product planning. (My job was manager of studio equipment product planning.) Although he never rose to upper management, he was a successful middle manager, a grand person and extremely popular with everyone. This made him very effective in working with important customers. One of his technical skills was making expert judgements of picture quality -- not as easy as it sounds.

These are not very complete answers, but they are the best I can do. If you would send me the missing page, I would be happy to do my best with it.

Kindest regards,

A handwritten signature in dark ink, appearing to read "Andrew F. Inglis". The signature is fluid and cursive, with the first name "Andrew" and last name "Inglis" clearly distinguishable.

Andrew F. Inglis

